

Extension Circular 452

Let's Sew with Wool

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"Let's Sew With Wool" was prepared by the Education Department of The Wool Bureau, Inc. Helpful suggestions and criticisms were made by members of the Wool Bureau's Home Economics Advisory Committee and Miss Martha Caldwell, Associate Professor and Head of Textiles, Clothing and Related Art, University of Vermont.

Let's Sew with Wool



Are you planning a new outfit? Going to make it yourself? Why not? What would you like? A skirt—slimly tailored in grey flannel? A saucy wool jumper? Bermuda shorts—in Black Watch plaid? An Ivy League blazer? A dress—in navy wool jersey or ever-so-sheer wool crepe? A suit—crisply tailored in sharkskin? A coat—dressy black in polished broadcloth or semi-fitted in brushed tweed?

Whether you decide to make a simple skirt or an intricate suit, you'll find wool fabrics easy to cut and handle, a delight to work with, a joy to wear.

For that smoothly rounded shoulder, that crisp rolled lapel, that knifelike pleat—no other fabric responds like wool to pressing and shaping with moist heat. In this booklet you'll find special tips on handling wool to combine with your basic sewing skills. If you'll follow them, you'll be pleasantly surprised with the results. But before you begin to sew, let's see...

Pattern & Fabric FOR YOU



Before you buy. Record your bust, waist and hip measurements on your shopping list. At the store, study your favorite pattern books and then tour the fabric department. You'll find wool woven into an infinite variety of textures—sleek and elegant, crisp and smooth, or soft and fleecy. Personality differences should be respected. Soft, lightweight wool crepes and jerseys respond to fluid lines in gathers, unpressed pleats and draped effects, while smooth, hard-finished worsteds like gabardine and sharkskin take sharp pleats and clean-cut tailored lines. Careful thinking about compatible fabric and pattern will enable you to choose wisely—whether you're planning to make a skirt for the classroom or a dress for "after five."

When you buy. Compare your measurements with those of the pattern to select the correct size—patterns are available in Girls', Teen, Junior, Misses', Women's and Half-size. If you've had limited sewing experience, remember that a simple design with few pieces is easiest to make.

In selecting your wool fabric, ask yourself this question: "Which fabric is most flattering to me in color and texture and best for my pattern, purpose and purse?" Your pattern envelope suggests suitable fabrics and required yardage as well as listing sewing notions. In addition to these and the pressing tools on page 6, you may need to buy some of the sewing supplies listed on the opposite page.

If you haven't done much sewing, a lightweight, firmly woven wool tweed is a good choice—its texture hides "nervous" stitching lines. Among other easy-to-sew wool fabrics are flannel, covert, sharkskin and Shetland. Medium-weight wools and unfinished worsteds are easier to handle than crisp worsteds like gabardine and crepe. Napped fabrics such as wool broadcloths and fleeces require more than beginner's luck.

When you buy your woolen or worsted, ask if it has been pre-shrunk. Most well-known mills label their cloth "ready for the needle" or "London Shrunk." If a fabric has *not* been so labeled, purchase 2 to 4 inches extra per yard to allow for relaxation shrinkage. (Directions for shrinking are found on page 3.) As your pattern envelope will indicate, extra yardage is required for napped fabrics which must be cut with pattern pieces laid in the same direction and for plaids, which need to be matched.

WHERE TO START?

Consider your needs

What clothes do you already have? What is your basic color scheme? What activity do you want the garment for? How much money do you want to spend? Can you wear the newest silhouette? With the answers in mind, study the fashion magazines and make your basic decision. But wait until you shop to decide on the exact pattern and fabric.

Organize

Visualizing your finished fashion, you will 1) choose your pattern and fabrics carefully 2) collect your tools—all the way from seam gauge to press cloth 3) plan your work—cutting, stitching, pressing, etc., so as to do like processes at the same time.

Selecting INTERFACING, LINING AND INTERLINING

Why interface? An interfacing is a reinforcement fabric placed between the garment and facing to give extra body and to maintain contour. This provides a smooth outer surface and edges of hems and facings can be secured inconspicuously to it. Although you don't actually see this interfacing in the finished garment, it makes the difference between a limp, tired expression and a crisp, well-tailored look.

Which interfacing? Think of your fabric's weight and texture in relation to your pattern design when you choose your interfacing. Is it a soft, lightweight dress crepe which needs only a minimum of support in the collars and cuffs? In that case, soft cotton batiste or lawn would be suitable. In wool jersey you can add body by interfacing or even lining it with taffeta. This helps the fabric keep its shape and makes the garment more flattering to the figure. *Woven* and *non-woven* interfacings are available in a wide variety of weights, widths and colors. The non-woven interfacings lend themselves to the "stiffened look" in collars, cuffs, peplums or skirts. For the coat or suit, wool hair canvas is recommended because it is easily shaped over body contours, and because it is resilient. This springback property helps preserve the shape and well-pressed look of the garment.

In addition to the reinforcement used to interface coats and suits, muslin or wigan (a plain weave cotton available in neutral colors) should be used to prevent undue strain across the shoulder area.

When to use a lining? Although most coats and suit jackets are lined, there are exceptions. Reversible plaids, felt or other heavy fabrics sometimes are used without lining or with a partial lining across the shoulders. If you are making an unlined garment, you'll want to give the seam line a flat finish or bind the edges with seam tape.

What lining? When choosing your lining fabric, think of the silhouette. A crisp texture like taffeta is a good lining choice for a boxy or flared effect while lightweight silk, rayon or acetate crepes are suitable for fitted styles. The color may match or contrast with the garment. For the costume look, use the same fabric for your lining and blouse or dress. Wool jersey makes an excellent lining. It is pliable, warm, and can add a dash of surprise color.

When to use an interlining? If you are making a winter coat, you'll probably want to interline it with wool. You may cut the interlining just like the body of the coat and stitch it with the lining seams, or you may treat it independently and insert it between the coat and the lining.

Preparing

YOUR FABRICS AND PATTERN

In the exceptional case when you purchase a wool fabric which has *not* been pre-shrunk, you will find it convenient and inexpensive to have a tailor shrink (or sponge) it. Or you may wish to do it at home.

Pre-shrinking is necessary to eliminate the dimensional change which takes place when a fabric is thoroughly wet out after weaving and finishing; this is called relaxation shrinkage. It results from the release of the strains which occur in the fiber during manufacturing processes and is common to most fibers.

Most wools can be shrunk by the method described below, but crepes are best pre-shrunk by a light steam pressing. This is recommended because crepes, due to construction, tend to shrink when wet and are difficult to restore to their original texture by pressing.

To straighten. Before cutting or shrinking your wool fabric, straighten the ends and then fold lengthwise (just as it comes from the store, right sides together). If the ends have been cut, rather than torn from the bolt, chalk mark or baste a line on the crosswise grain. Baste or pin together the ends on the marked grain line and then pin the two selvages, distributing evenly any excess fullness. Even though your fabric has been pre-shrunk, it may be necessary to steam press it to straighten the grain.

To shrink. Using warm water, thoroughly wet out a sheet (folded lengthwise) and wring it so that it is not dripping. Place the folded fabric on top of the folded sheet (Fig. 1). Keep the grain line straight and fold it *evenly and carefully* over a piece of flat cardboard or roll it on a long cardboard tube. If neither

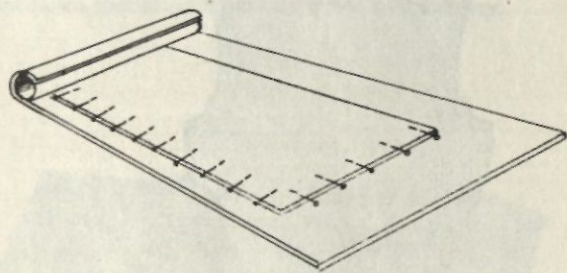


Fig. 1 Shrinking wool fabric

of these items is available, simply fold the sheet and fabric together loosely. Cover with brown paper or a piece of plastic to prevent quick drying of the outer layer of sheet. Allow it to remain overnight (the heavier the fabric, the longer the time needed for complete absorption) and then unroll and spread on a flat surface or over the top of a towel-padded door to dry. If necessary, steam press *lightly* with a press cloth after the fabric is completely dry. Interfacings and seam tape should be pre-shrunk by thoroughly wetting out in warm water. If you are using unbleached muslin or other fabric which hasn't been pre-shrunk for interfacing, it's easy to remove sizing by washing it in the washing machine. One wash cycle is usually sufficient for this purpose. Allow the fabric to become almost dry and then press it.

Fitting your pattern. Before placing the pattern on your fabric, you should have a pattern fitting to make necessary alterations. If you wish specific help with pattern fitting and alteration, you may order instructional material from your pattern company.

Ready to cut

Layout. After preparing the fabric, keep the right sides together and place the largest pattern pieces first. Use the pattern layout on your instruction sheet as a guide. Proper placement on the *straight grain* of the fabric is basic to the fit and hang of a garment. Place pins diagonally into the corners and perpendicular to the edges. Use enough pins to keep curved shapes in place, but not so many as to make an unlevel surface.

Use well-sharpened tailor's chalk for marking seam or hem allowances in preparation for cutting. Thin lines marked lightly with white tailor's wax brush off easily or disappear with the heat of the iron. Heavy marking can result in grease spots. It is a good professional practice to have at least one-inch side seam allowances—and remember, the cutting line should be measured from the *seam line*, not from the *edge of the pattern*.

Cutting. Use well-sharpened shears and careful, long clean-cutting strokes in cutting out your garment. Pinking shears should be reserved for later seam finishing. It is efficient to do all cutting at one time.

If you are making a coat, the interfacing should be cut to extend across the front and about two inches below the armhole, and across the faced area. In a fitted jacket, the reinforcement is cut similarly, with the exception that often the waist-to-hipline section is interfaced. The muslin reinforcement used across the back should be cut to extend about 2 inches below the armhole and to curve upward at center back (Fig. 2).

As in other garment construction, you'll find dressmaker's transfer paper and the tracing wheel good tools for accurate marking of darts, pleats, pockets, buttonholes and other details. Avoid using dark transfer paper on light-colored fabrics. If white will not show on lighter fabrics, it's safer to use tailor tacks and basting for marking. Some spongy wools may also require tailor tacks.

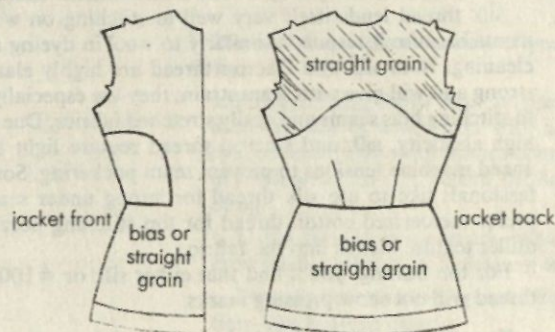


Fig. 2 Reinforcement areas

SEWING SUPPLIES

1. Tailor's chalk.
2. Dressmaker's transfer paper (in white or light colors).
3. Tracing wheel.
4. Thread (more than one kind may be needed for heavy-lined garments). Buttonhole twist for sewing on buttons, #100 cotton or silk for top basting.
5. Zipper—use regular weight except for very lightweight garments.
6. Matching seam tape—for hems and waistlines.
7. Reinforcement fabric—depending upon your type of garment.
8. Buttons, snaps, hooks and eyes.

Stitching

GUIDE TO STITCHING ON WOOL FABRICS

Weight & Type of Fabric		Type of Thread	Size of Needles & Stitches	
		(Choose a shade darker than your fabric)	(Machine Stitching) Needle	Stitches
Light	Challis Sheer wools	Mercerized cotton	Medium	14-18 per inch
		Silk Size A	Fine	
		Dacron	Fine	
Medium	Broadcloth Cavalry twill Covert Flannel Gabardine Jersey	Mercerized cotton	Medium	12-16 per inch
		Silk Size A	Medium	
		Dacron	Medium	
		Heavy Duty (for inside seams)	Med. Coarse	
Heavy	Bouclé Melton Tweed Zibeline and other fleece fabrics	Heavy Duty	Med. Coarse	10-14 per inch
		Silk Size A	Medium	

Although a general guide can be suggested for stitching, your particular fabric should determine your choice of thread, needle and stitch or tension adjustment. If you wish further information, you'll find that sewing machine and thread companies provide helpful tips.

Mercerized thread is most frequently used for stitching wool garments. It is available in a large range of colors and is easy to handle on the sewing machine. If stronger stitching is desired in bulky fabrics, heavy duty thread is an excellent choice.

Silk thread lends itself very well to stitching on wool garments because it responds similarly to wool in dyeing and dry cleaning. Both silk and Dacron thread are highly elastic and strong and will give with seam strain; they are especially suited to stitching bias seams and easily stretched fabrics. Due to their high elasticity, silk and Dacron thread require light but balanced machine tensions to prevent seam puckering. Some professionals like to use silk thread for strong under seams but prefer mercerized cotton thread for top stitching because the duller texture blends into the fabric.

For top basting, you'll find that either silk or #100 cotton thread will not show pressing marks.

Key stitching to your fabric. Using your fabric scraps, stitch through two thicknesses on lengthwise grain to determine the right degree of pressure, tension and size of stitch. The fabric should move easily and evenly under the presser foot. You may want to use a "Walking Presser Foot" (machine attachment) to help stitch seams evenly in thick, textured fabrics.

If your fabric is jersey, use a fine needle, a small stitch, light but balanced tensions, and practice until you get a stitching which does not break.

Stay-stitching. To prevent stretching and distortion of the fabric grain, stay-stitch easily stretched edges such as the neckline, shoulders and armholes (Fig. 3). Do this by placing a line of average length machine stitching through the single thickness of fabric with the direction of the lengthwise grain. Use a seam guide on your machine adjusted to place the stitching a few threads outside the seam line so that it will not interfere with

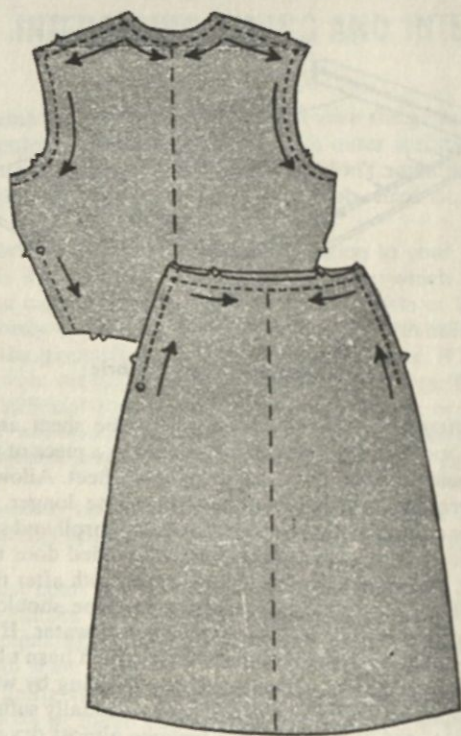
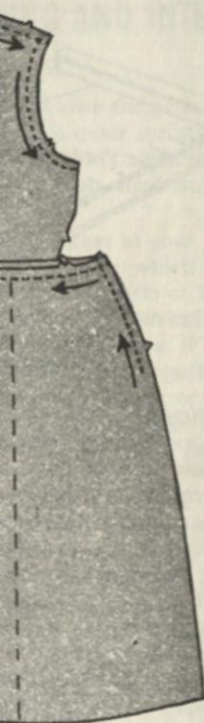


Fig. 3 Stay-stitching

WOOL FABRICS

Size of Needles & Stitches

(Machine Stitching)		(Needles for Hand Sewing)
Needle	Stitches	
Medium Fine Fine	14-18 per inch	9-10
Medium Medium Medium	12-16 per inch	7-8
Med. Coarse		
Med. Coarse Medium	10-14 per inch	6



stay-stitching

Darts and Seams

After stay-stitching a section, sew the darts from the large to the small end. The last three or four stitches should be on the very edge of the fold to give a smooth tapered tip (Fig. 4). Do not attempt to backstitch. Either leave long enough thread ends to tie or take extra machine stitches beyond the fabric to secure the thread.

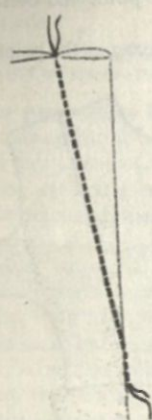


Fig. 4

Stitching a dart

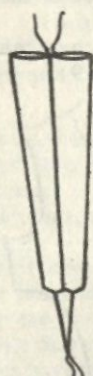


Fig. 5

Darts in thick fabrics

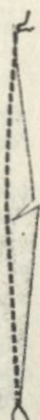


Fig. 6

Waistline darts

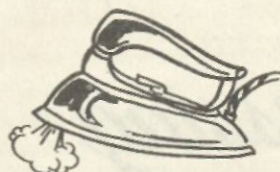
Darts in thick fabric should be slashed open (except at the tip) and trimmed to seam width in preparation for pressing (Fig. 5). Darts that go past the waistline should be clipped diagonally at the waistline in preparation for pressing (Fig. 6).

When stitching seams, sew from the wide to the narrow end of the piece as illustrated (Fig. 7). After your seams are pressed, you may wish to pink them. Since most wool fabrics do not ravel, special seam finishes are rarely necessary.



Fig. 7 Direction of stitching

PRESSING TOOLS



◀ 1. *Iron*—a steam iron is best, but you can use a dry iron set at “Wool” with a dampened press cloth.

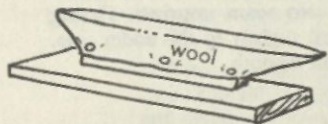
2. *Ironing board*—well padded and adjusted for proper working height.

3. *Steam iron cover* ▶—muslin or drill covering which fits over the sole plate. It is easy to use and doesn't hide pressing area. Or, you may use a *press cloth*— $\frac{1}{2}$ yard of heavy cotton drill or muslin which has been washed thoroughly in hot soapy water to remove sizing.

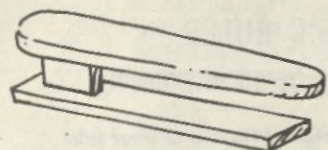


4. *Wool-lined press cloth*—a 9" x 18" piece of drill or muslin basted to a piece of your wool fabric of the same size. This combination cotton-wool press cloth is easy to handle when pressing from the right side of the garment—the texture of the fabric is preserved by wool against wool.

5. *Small bowl with sponge* for water when extra moisture is needed.

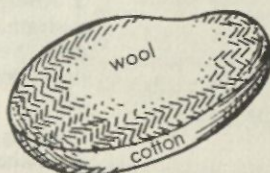


◀ 6. *Seam board*—for pressing the seams open. It prevents imprint of the fabric edges. A tightly rolled magazine covered with wool cloth is a convenient substitute or strips of brown paper may be inserted under the seam allowances to prevent imprints.

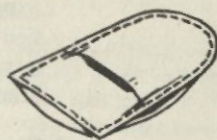


◀ 7. *Sleeve board*—well padded, for shrinking sleeve cap fullness and pressing seam.

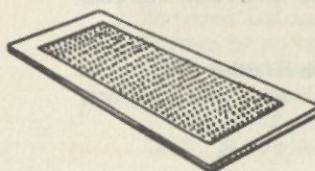
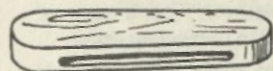
8. *Tailor's ham* ▶—used in shaping and preserving the contour of darted and eased areas (elbow, bust, hip). It can be purchased or made at home from washed drill fabric and stuffed tightly with wool ravelings or sawdust. Cover one side with wool cloth.



9. *Pressing mitt* ▶—convenient for shaping a sleeve cap before it is inserted into the armhole.



◀ 10. *Beater* (or clapper)—a pounding block made of wood which is used to flatten pleats, seams, darts and hemline or sharpen edges of jacket fronts and collars. After a detail has been pressed in its normal fashion and while the steam is still rising, bring the beater down with force and hold for a few seconds. Repeat the process until the edge is flattened.



▲ 11. *Needle board*—(or velvet board) used in pressing to protect textures of napped and pile fabrics.

ATTACHING

Reinforcements

In a Coat or Suit

Before attaching an interfacing to your coat or suit, stitch darts to give a smooth line by these steps:

1. Slash one side of the dart to the point and overlap the stitching lines (Fig. 8).

2. Machine stitch on this line and zigzag at the point for reinforcement (Fig. 9).



Fig. 8 Slashing and overlapping dart

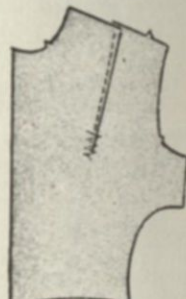


Fig. 9 Reinforcing dart

TUCK-STRIP

Buttonholes

Buttonholes should be made after a fitting to check their correct placement. One of the several methods frequently used for making buttonholes in better garments is the tucked strip. If you have never made this kind of buttonhole, first make a sample to determine the exact length of the buttonhole.

Whether you're making a lightweight jersey dress or a fleece coat—you'll always need a reinforcement under the buttonhole section. If your pattern doesn't suggest an interfacing, use one anyway.

Marking

1. Using dressmaker's transfer paper, mark buttonhole markings on interfacing as indicated by pattern. These should include cross markings and three vertical lines—one on either end of the buttonhole and a third marking $\frac{1}{8}$ inch outside the center front lines so that buttons will rest on center front when buttoned (Fig. 13). Pin the interfacing section to the garment from the wrong side.

2. Using contrasting thread, baste directly on the marked lines through the interfacing and garment. (Use machine basting if stitching will not mark your fabric.) Also make a basting line $\frac{1}{4}$ inch directly above each buttonhole marking.

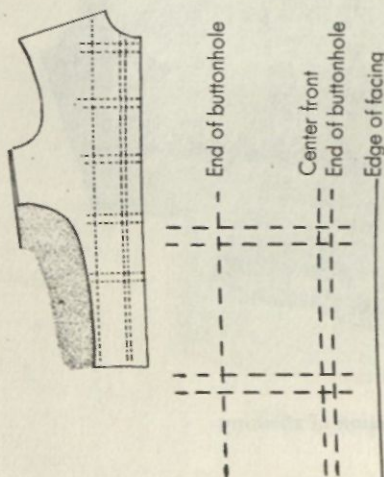


Fig. 13 Buttonhole markings

Trim excess bulk. Attach the reinforcement to the garment at the neckline and armhole by stay-stitching the two layers of fabric together.

To hold the reinforcement more firmly in place, use a few rows of loose diagonal basting (silk or #100 cotton thread) (Fig. 10). It may be necessary to place a few rows of padding stitch (Fig. 11) to hold the interfacing permanently in place. Stitches should always be slack and inconspicuous from the right side.

If your coat or suit is strictly tailored it requires more padding in the lapels—refer to *Shaping and Facing Lapels*.

Other Areas to be Reinforced

Welts and tops of patch pockets should be reinforced with wool hair canvas (or a firm interfacing fabric). For shape retention use lining in patch pockets.

To prevent straining the pocket area, use muslin to reinforce the wrong side of garment where the pockets are to be stitched.

After buttonholes and pockets have been made, you are ready to permanently stitch the side and shoulder seams—trim excess bulk and press. Overlap the front and back reinforcement seam lines and attach with a diagonal basting stitch (Fig. 12). After the collar and sleeves have been stitched to the garment, the reinforcement should be trimmed close to the seam lines.

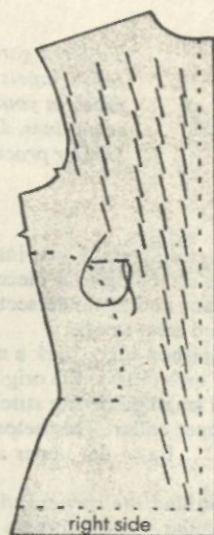


Fig. 10
Diagonal basting

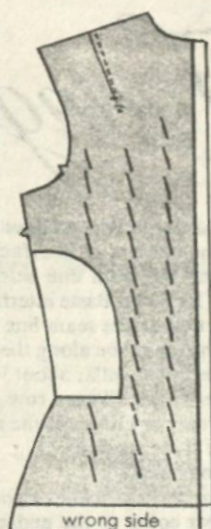


Fig. 11
Padding stitch

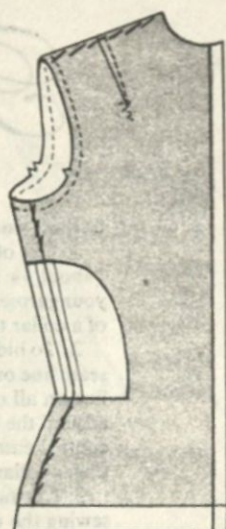


Fig. 12
Attaching front and back reinforcements

Making a Tuck Strip

1. Cut a strip $1\frac{1}{2}$ inches wide along the lengthwise grain of the fabric. To estimate the length needed, add the length of all buttonholes plus one extra inch for each (including your sample buttonhole). Using the seam guide, machine baste through the center of this lengthwise strip. On either side, machine baste $\frac{1}{4}$ inch from the center line.

2. Fold and press the fabric edges toward the center on these outside lines with right side of the fabric out. Stitch a $\frac{1}{8}$ -inch tuck along either folded edge (Fig. 14). Check to see that the distance between the stitching lines is exactly $\frac{1}{4}$ inch. (Accuracy here is extremely important!)

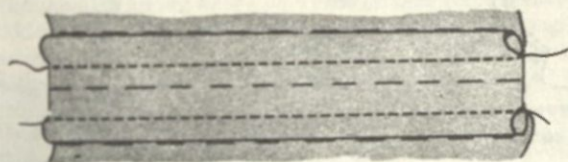


Fig. 14 Tucked strip

Attaching the Tucked Strip to the Garment

1. Cut the tucked strip into pieces 1 inch longer than the buttonholes are to be. Place the flat side of the tucked strip next to the right side of the garment, making sure that it is on grain. The very top of the strip should be on the $\frac{1}{4}$ -inch marking above the buttonhole line. Securely pin the ends of the strip to the garment.

2. Using about 16-18 stitches per inch, machine stitch the strip to the garment directly on the tuck stitching the exact

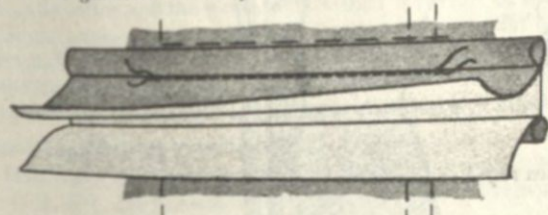


Fig. 15 Stitching tuck strip to garment

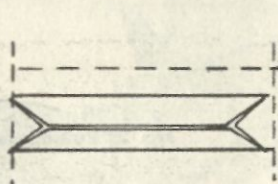


Fig. 16 Cutting buttonhole

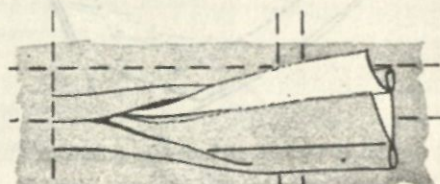


Fig. 17 Turning buttonhole

length of the buttonhole (Fig. 15). Leave sufficient length of thread to tie ends. Stitch all strips in place at this time. Check the wrong side to see that all your stitching lines are the same length and the two parallel lines are $\frac{1}{4}$ inch apart. Tie thread ends securely—this will prevent raveling in wear and cleaning.

Cutting and Turning the Buttonhole

1. From the wrong side and starting from the center of the buttonhole, cut through the garment and strip to within $\frac{3}{8}$ inch of either end. Cut diagonally to, but not through, the end of each stitching line (Fig. 16). From the right side, gently turn the tucked strip ends through the opening (Fig. 17).

2. To keep the tucked edges in place, diagonally baste the two edges together (Fig. 18). Top press.

Stitching the Ends

1. From the wrong side, flip the garment back along the ends of the buttonholes and stitch the triangle along its base to the tucked section, still using the small stitch (Fig. 19). Top press again if necessary. Later, after other sections of the garment have been completed, you'll be ready to finish the buttonholes on the facing side. (See page 15.)

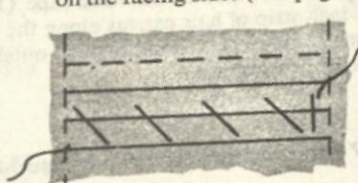


Fig. 18 Basting buttonhole opening

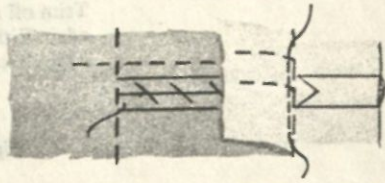


Fig. 19 Stitching ends of buttonhole

Facings

Tailored garments demand flat sharp lines along the front edges, lapels, collars and cuffs. To achieve a professional finish in your garment avoid excess bulkiness in these seam lines. Directions are given for collars. Similar procedures are used for other faced details.

Corners and Curves in Faced Edges

1. Cut off the corners of interfacings diagonally just inside (about $\frac{1}{8}$ inch) the seam line before attaching to a piece of your garment (Fig. 20). Baste interfacing and the undersection of a collar together on the seam line and treat as one.

2. To hide the seam line along the finished edge, mark a new seam line on the upper collar about $\frac{1}{8}$ inch outside the original line on all outer edges. Place a row of small gathering stitches around the corners or curves of the upper collar. This helps to control ease at these sections (Fig. 21). Baste the upper and under collars together.

3. Use two or three stitches to go around the corners when sewing the upper collar to the under collar—flatter corners re-

sult. Trim the *interfacing* seam allowance as close as possible to the seam line. Press the seam open (on a seam board if possible).

4. *Grade the seam line by trimming the upper collar seam allowance to $\frac{1}{4}$ inch and the under collar to no less than $\frac{1}{8}$ inch in width (Fig. 22). Trim bulk from corners (Fig. 23).*

Along the *outer curved edges*, cut wedges from the seam allowance to prevent bulk. If it is an *inner curve*, cut slashes to the seam line to keep the finished edge flat (Fig. 24). Turn right side out and baste the seam allowances so that the seam line is rolled slightly under (Fig. 25). Top press. The seam line may be held in this position by machine stitching the seam allowance to under collar from the under side (Fig. 26).

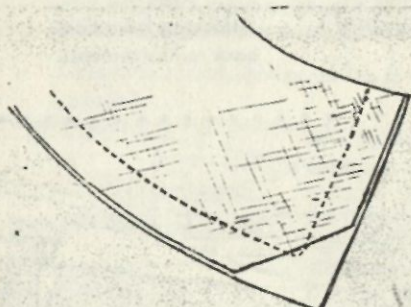


Fig. 20 Cutting off interfacing corners

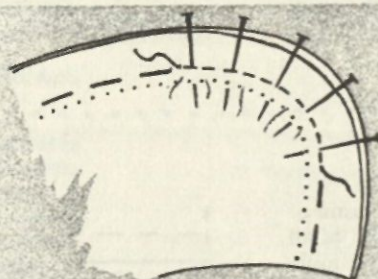


Fig. 21 Puffing upper collar

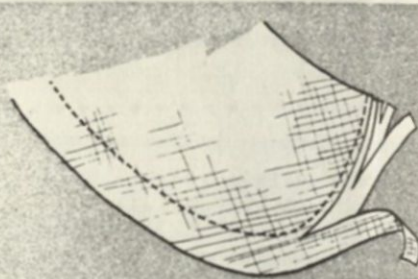


Fig. 22 Grading a seam

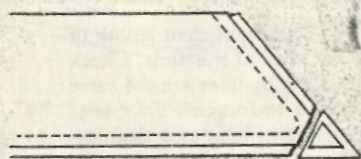


Fig. 23 Trimming bulk from corners

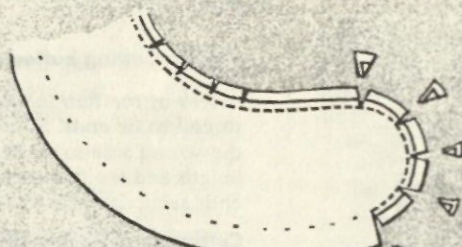


Fig. 24 Slashing inner curves, cutting wedges from outer curves

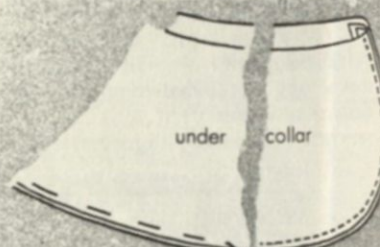


Fig. 25

Fig. 26

Front Edges of Coats or Suits

To keep the front edge flat, do not stitch hair canvas into the seam line. Instead, trim off the seam allowance of the hair canvas and place the seam tape *even* with the edge of the interfacing. Stitch the two layers together along the *inner side* of the seam tape (Fig. 27). Trim off a $\frac{1}{8}$ -inch strip of hair canvas along the outside edge. Either machine stitch or hand sew the outside tape edge to the garment seam line.

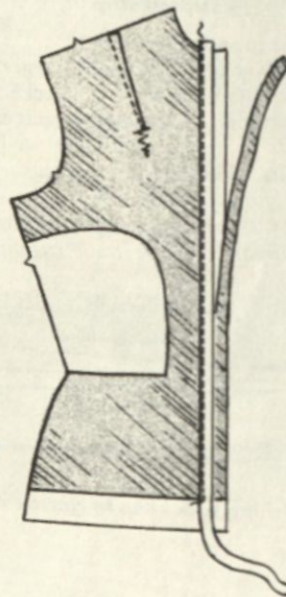


Fig. 27 Trimming hair canvas and attaching seam tape

Shaping and Facing LAPELS

Your pattern should indicate the breakline, or point at which lapel rolls. Transfer the breakline from your pattern to the interfaced lapel.

1. Curve lapel over index finger at breakline and pad stitch interfacing and lapel together (Fig. 28).

2. Keeping the interfacing uppermost, shape the roll by pressing the breakline over the edge of a sleeve board.

3. Using breakline as a guide, pin a piece of seam tape (or 1/4-inch cotton tape) over this area (Fig. 29). Hold the tape *slightly* taut and using a small needle and short stitches, fell the tape in place to the interfacing. The slightly tight tape helps make the lapel roll.

To face lapels, place right side of lapel facing against the right side of the garment and pin at the point of the lapel, notch and down the front facing.

1. Slightly ease the facing along point of the lapel. Baste the facing to the garment on the exact seam line. Machine stitch and press seam open. Place a thread marking on the facing at the point of the lapel roll.

2. In grading the seam line, *reverse* the trimming procedure at the point where the lapel rolls. Remove excess bulk from the corner.

3. Turn right side out, baste seam line slightly under and top press, taking care to retain the contour of the shaped lapel.

Fig. 28
Shaping the lapel with pad stitching

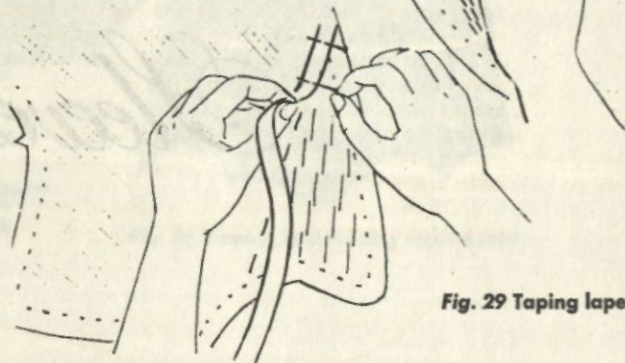


Fig. 29 Taping lapel line

Shaping and Facing COLLARS

In treating a rolled collar and lapel, remember that the roll of two pieces of cloth shortens the uppermost layer. This means that in stitching the upper collar to the under collar, or the facing to the lapel, you should make an additional allowance on the upper fabric to meet this requirement if your upper collar pattern doesn't provide for it. (This is in addition to the allowance needed for covering the seam line.) Your under collar, with attached interfacing, should be shaped first, and then the upper collar applied according to the following steps:

1. *In preparing to shape the under collar*, baste your under collar and interfacing together and machine stitch two parallel rows 1/8 inch apart along the breakline of the collar (Fig. 30).

2. *With the interfacing held uppermost*, steam press a sharp fold on the breakline (Fig. 31). This fold line should be shrunk slightly, and the inner and outer edges slightly s-t-r-e-t-c-h-e-d to give a horseshoe shape which will fit the neckline. Trim seam allowance of the hair canvas to the seam line.

3. Machine stitch a large diamond pattern (on grain line) or pad stitch the under collar and interfacing together to maintain its pressed shape.

To calculate the extra fabric needed for roll in the upper collar, place the inside edges of the upper collar and the shaped under collar together. Bring the upper collar over the breakline and transfer the location of the under collar seam line to the upper collar. Using this line as a guide, mark another line just 1/8 inch outside it toward the outer edge to establish a *final seam line* on the upper collar (Fig. 32). These adjustments allow for both roll and seam coverage.

To face the collar, place the right sides of upper and under collar together. Pin at center back and collar ends, using original seam line on the under collar and the newly established seam line of upper collar. Baste, slightly easing the corners, and machine stitch (refer to Fig. 21).

Press seam open, remove bulk and grade. Turn to the right side and baste the seam line. Press. Pin and baste the under collar to the neckline and check for fit. Machine stitch, press seam open and grade.

To Attach Lapel Facing and Top Collar

1. Turn under lapel facing along gorgeline and slip baste to upper collar (Fig. 33). Turn to wrong side, machine stitch. Press seam open, trim. Turn to right side. Top press if necessary.

2. Catch stitch the free inside edge of the top collar to the under collar seam line in preparation for lining. Fig. 44 shows catch stitching.

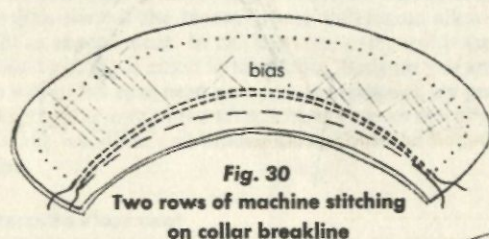


Fig. 30
Two rows of machine stitching
on collar breakline

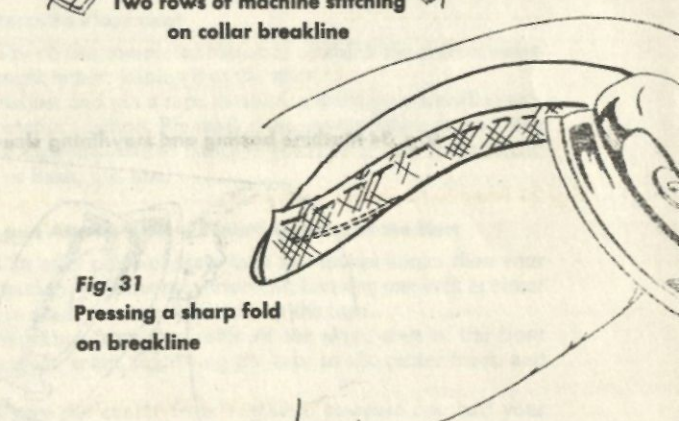


Fig. 31
Pressing a sharp fold
on breakline

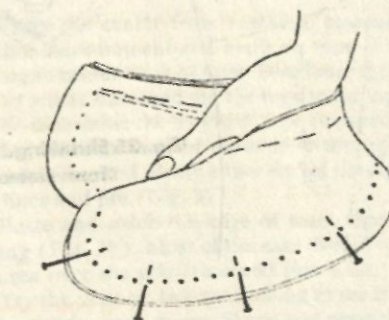


Fig. 32
Establishing seam line
on rolled collar

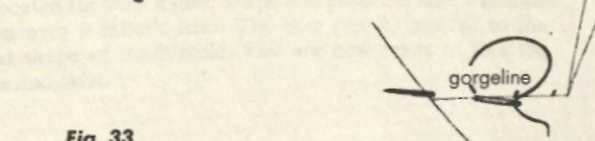


Fig. 33
Slip basting lapel and collar at gorgeline

Sleeves

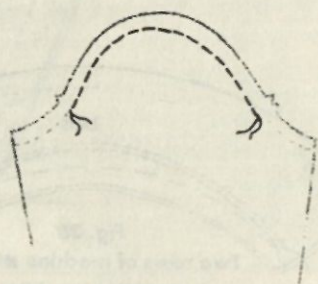


Fig. 34 Machine basting and stay-lining sleeve cap

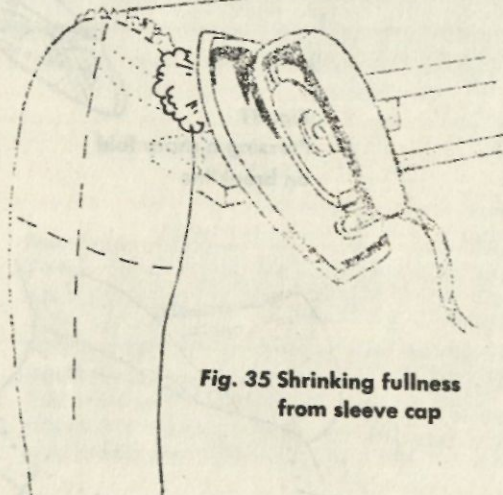


Fig. 35 Shrinking fullness from sleeve cap

Preparing and Setting in the Sleeve

1. In order to control the excess fullness over the sleeve cap, machine baste on the seam line between notches. Stay-stitch the remaining portions of the seam line (Fig. 34).

2. Before stitching the lengthwise seams in long sleeves, shape the elbow area over a curved pad—at the location of gathers or darts. Machine stitch and press open the underarm sleeve seam.

3. To determine the amount of fullness to shrink from the sleeve cap, pin sleeve in place at seam lines and notches. Pull basting thread over cap of sleeve to adjust fullness. Arrange most fullness where sleeve is bias. There should be practically no ease at the very top of your sleeve where the grain is straight. Remove the sleeve from the garment and place the sleeve cap over end of sleeve board, being careful to have no more than $\frac{3}{4}$ inch extend over the board (Fig. 35). You may prefer to use a pressing mitt for this purpose.

4. *Shrink* by playing steam over this section. Mold it with palm of your hand. Work with the point of iron to eliminate the gathers from either side of the seam line. Do not place iron directly on wool. After shrinking and shaping the sleeve cap, press with a wool-protected press cloth, *allowing the fabric to air dry thoroughly* and then pin into the armhole, matching the underarm seam, shoulder seam and the notches.

5. Baste sleeve into armhole on the seam line, keeping the sleeve side uppermost. Try on to check the fit and shaping. The sleeve should be free of diagonal wrinkles and in the case of a long sleeve, the crosswise grain should slant slightly downward in back.

6. Stitch the sleeve in place. Keep the garment uppermost to get a smooth line.

Waistlines

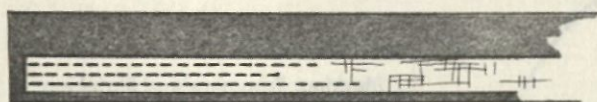


Fig. 36 Interfacing waistband

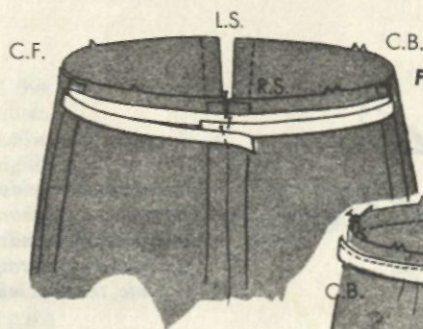


Fig. 37 Fitting skirt to tape

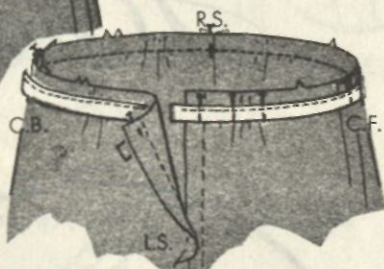


Fig. 38 Pinning and basting tape to skirt

Skirts

Most frequently skirts are finished with a self fabric band which has been properly reinforced. *Before* applying the band, press the side seams open and insert the zipper.

1. Cut the band on the lengthwise grain 3 inches longer than the waistline measurement for seam allowances and lap. If possible, cut the band along the selvage edge. When finished, this edge will be inside the skirt band and will not require a turn-under.

2. Cut pre-shrunk interfacing (wool hair canvas is a good choice) the width and length of the finished belt.

3. Place the single thickness of interfacing along the side of the waistband which will be next to your body. Attach by 3 or 4 rows of machine stitching through these two thicknesses (Fig. 36). Seam and turn the ends of the waistband. Press the waistband fold and ends.

4. If the waistband was *not* cut along the selvage, press seam allowance under on the interfacing side. Place pins at either end to indicate allowance for lap.

5. *To fit band to skirt.* Try on the skirt, overlap and pin waistband ends together. Mark by pins on the band, the side and center seams. Adjust the waistline ease of the skirt and match center lines and seams of the skirt with the lower edge of the band. About one inch of ease is required on the top of the skirt to make it fit smoothly over the curves of the body. With the right sides together, pin, or baste, the waistband to the skirt on the seam line and machine stitch. Press top skirt area over the tailor's ham.

6. Grade the waistline seam allowance. Hand stitch the turned edge or selvage to the waistline seam on the inside of the skirt.

Fitted Jacket

1. Adjust seam tape to the waistline of your jacket before putting in the hem and lining. Try the jacket on over the skirt and pin center fronts together.

2. With the tape held rather snugly on the *exact* waistline, mark *darts, center and seam lines* on tape. Place a row of pins at the top of the seam tape. Using the markings as a guide, pin the tape in place and invisibly hand stitch it to the inside jacket. There should be slight ease on the jacket side. Press over tailor's ham.

Dresses

After you have completed the blouse and skirt units, you'll note some measurement differences. The front waistline is about an inch greater than the back and the skirt waistline is larger than that of the blouse. These differences allow for a good fit in the garment. In the skirt, the extra width (usually less than an inch) is eased to the blouse. Because you are sewing on wool, this ease need never be conspicuous. By pressing and shaping this area over a tailor's ham, you can actually mold it to fit the waistline and hipline smoothly without distortion of grain.

To Determine Placement

1. Try on the completed blouse to establish the correct waistline length before joining it to the skirt.

2. Adjust and pin a tape measure around your waistline at a comfortable position. Pin mark a line on the blouse at the lower edge of tape measure to indicate waistline length. Either chalk mark or baste this line.

To Fit and Attach Tape to Waistline Seam of the Skirt

1. Cut off a piece of seam tape two inches longer than your comfortable waistline measurement. Leaving one inch at either end, pin mark this measurement on the tape.

2. Working from the inside of the skirt, start at the front placket side seam, and bring the tape to the center front, and pin.

3. From the center front marking, measure one half your waistline measurement and mark on tape. Then pin this tape marking to center back of skirt. Distribute the ease from center front to center back and pin the tape to the right side seam.

4. To determine the length of tape required for the left side, fold back the free ends of the tape to the right seam line and pin mark either end. Bring either end of the tape to the left side seam lines and pin (Fig. 37).

5. Baste and stitch the edge of seam tape on the waistline marking (Fig. 38). Most of the ease should come within a 2-3 inch area over the side front and side back.

6. Try the skirt on before stitching to see if the ease is properly located for your figure. Shape and press the skirt waistline section over a tailor's ham. The ease can be molded to the curved shape of the hipline. You are now ready to join the blouse and skirt.

Hems

While fashion wields a tremendous influence on whether a skirt is long or short, you must be the person to determine the most flattering length for you. Generally, the slimmer and straighter the skirt, the wider the hem. As a rule, the hem width should not exceed 3 inches.

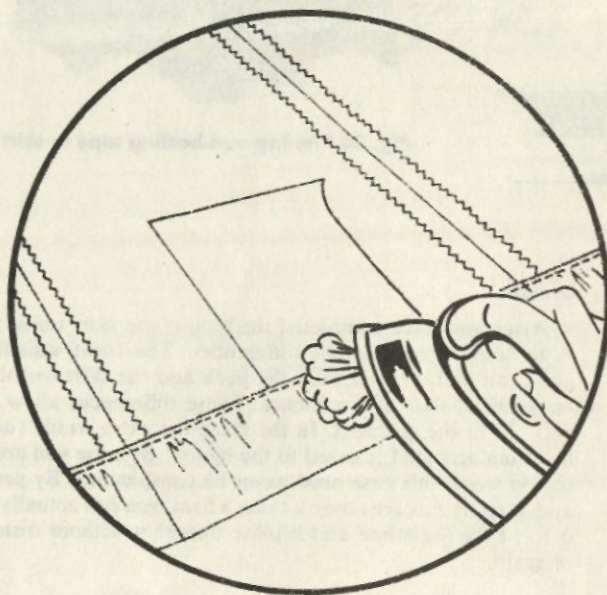


Fig. 39 Shrinking fullness from hem

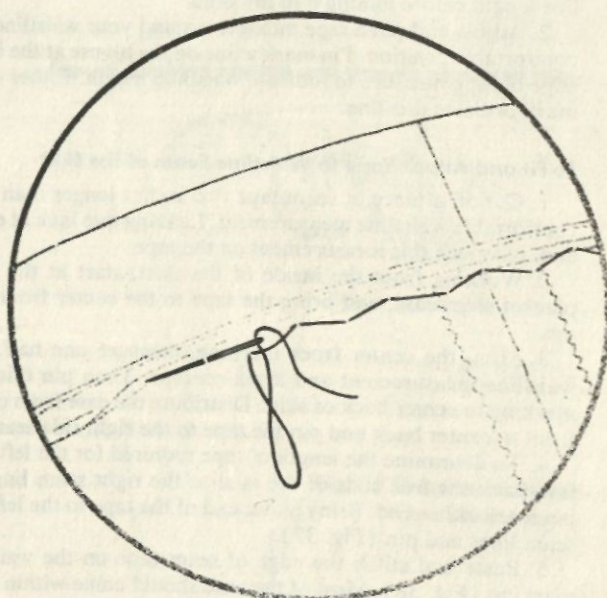


Fig. 40 Invisible hemming

Marking, Trimming and Shrinking

1. *Mark the length of the skirt*, turn the hem on this line and either baste or place pins perpendicular to the folded edge. Press fold only, avoiding the pins. Try on to check length and evenness.

2. Measure and chalk mark hem width—trim evenly. Clip excess fabric from seams inside the hem.

3. *To shrink out fullness*, first place a machine basting $\frac{1}{4}$ inch from the cut edge. Pull the bottom thread so that excess fullness is gathered in and the hem lies flat. To prevent imprinting the garment, place a piece of brown paper under the hem allowance while shrinking and pressing. Glide the steam iron from the fold inward (Fig. 39).

Hemming

A hemline should always be inconspicuous. The following method is often used by professionals. It is easy and gives good results in appearance and wear.

Applying Seam Tape to Hemline

1. If the seam tape is to be applied to the hem of a full skirt, shape it by thoroughly wetting and then pressing with a dry iron so that it curves to correspond with hem shape.

2. Place the edge of seam tape $\frac{1}{4}$ inch from the hem edge and baste or pin it in place, being careful not to stretch out the fullness which has been shrunk. Allow a little ease in the tape and machine stitch close to its edge.

3. Baste $\frac{1}{8}$ inch from top of the tape through tape and garment. *Flip back the seam tape edge along the basting line and make a running stitch along the fold, catching the tape and garment alternately about every half inch (Fig. 40).* Do not draw the thread tightly. The stitching is hidden from both right and wrong sides. Gently press the seam tape in place. Press hemline from right side, with wool press cloth, on a softly padded board. Use the beater to give a smooth flat finish.

Hems Without Seam Tape

If your fabric is extremely heavy and/or does not ravel, this quick way of hemming gives you an inconspicuous hemline. It is especially satisfactory for coats and box jackets. It is also good on wool jersey since this fabric does not ravel and is highly elastic. This method avoids the problem of a conspicuous, too-tight hem tape.

1. Mark and shrink as described above in *Hemming*. Trim edge by pinking.

2. Baste hem to garment $\frac{1}{4}$ inch from the top of the pinked edge. Flip edge back along the basting and slip stitch along the fold, catching the hem to garment (Fig. 41). The folded edge will spring back into place. Top press and use the beater for a flat effect.

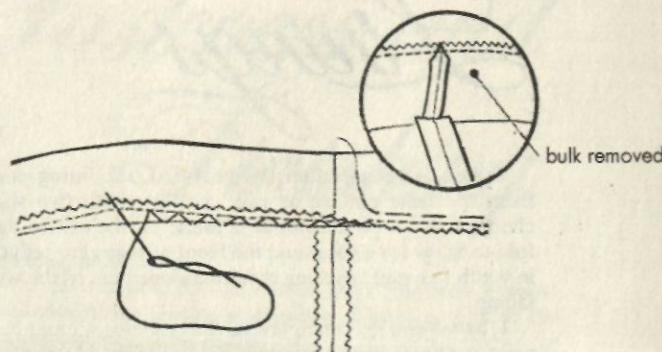


Fig. 41 Hemming without seam tape

Sleeves

In suits and coats, the bottoms of the sleeves should be interfaced.

1. Cut a *bias* strip of pre-shrunk muslin, or other lightweight firm reinforcement at least $\frac{1}{2}$ inch wider than the hem width and the length of your sleeve circumference.

2. Working from the *right* side of the sleeve, fit the interfacing in place. Pin the lower edge of the muslin along the hem fold of the sleeve. Turn to wrong side, and using matching thread and a long and short basting stitch which doesn't show from the right side, attach the interfacing to the sleeve along the bottom and top edges (Fig. 42).

3. Press the hemline fold on end of sleeve board. Catch stitch (Fig. 44) ends of interfacing together or slip them under the wool seam allowance and tack in place. Top press again over end of sleeve board.

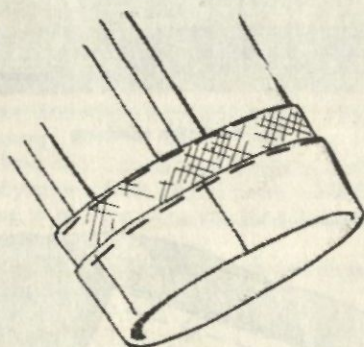


Fig. 42 Hemming sleeves in coats or suits

Jackets

The same basic principles of marking, cutting and shrinking fullness from the hems of skirts and dresses can be applied to hems of jackets. In this case the hem width is usually only $1\frac{1}{2}$ to 2 inches. Because the lining is usually slip stitched over the raw edge of the hem, it is unnecessary to apply seam tape.

Frequently, the jacket is interfaced with hair canvas from the waistline to the finished hemline and the hem allowance can simply be brought over the hair canvas and attached to it. This makes a very professional looking job since it *obscures* the stitches and hemline edge. Cut excess bulk from facing and hemline (Fig. 43a). Finish edges as shown in Fig. 43b.

In case the jacket isn't interfaced from waist to hem, the same principle of using a muslin strip in the bottom of the sleeves should be applied to the bottom of the jacket.

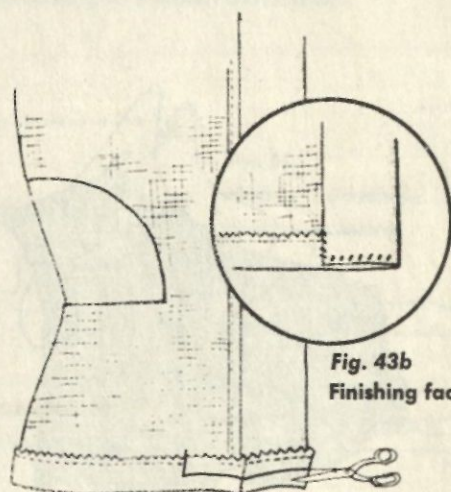


Fig. 43b
Finishing facing corner

Fig. 43a Cutting away excess bulk

Linings

COATS AND JACKETS

Unless a special pattern is provided, the lining is cut from the same pattern as your garment with two slight changes. A 1-inch allowance is made on the center back fold to allow for a pleat and the front sections are reduced in width to avoid covering more than one inch of the wool facing.

1. *Stitch and press lengthwise lining seams.* Center back pleat and darts should be catch stitched (Fig. 44) in place.

2. Place coat or jacket *wrong side out* over dress form or hanger. Adjust the lining, right side out, over the garment and pin side seams of lining and garment together. With matching thread, use long permanent basting stitches to attach the seam allowances (Fig. 45).

3. *Turn under and press front edge of lining* so that it will cover at least $\frac{1}{2}$ inch of the facing. Pin and slip stitch in place (Fig. 46). Baste the shoulder seams together. Try the garment on to see that the line is smooth and then slip stitch the shoulder seams.

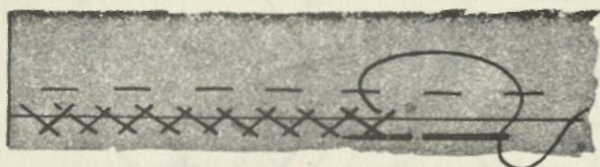


Fig. 44 Catch stitching

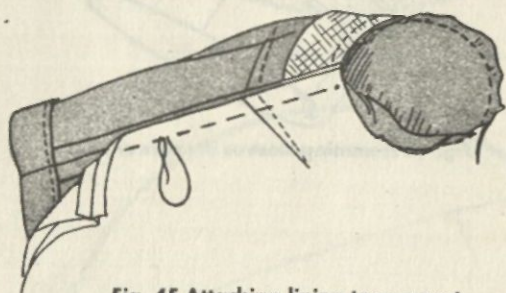


Fig. 45 Attaching lining to garment

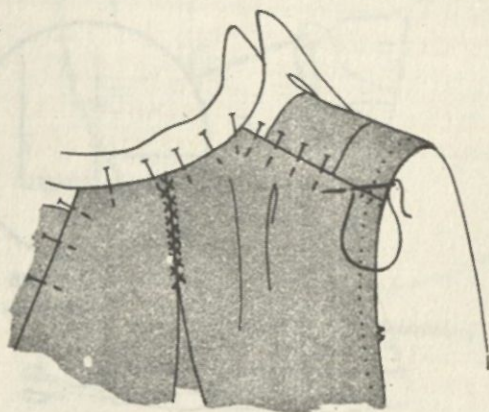


Fig. 46 Slip-stitching lining in place

4. Baste together sleeve seam allowances of garment and lining. Either dart or ease fullness in the lining sleeve cap, pin and slip stitch armhole seam line to sleeve seam line.

5. Leaving $\frac{1}{2}$ -inch ease pleat (a total length of 1 inch) at bottom of sleeve lining, slip stitch the turned back lining edge about 1 inch from bottom of the finished sleeve (Fig. 47).

6. *In case of a fitted jacket*, use the same procedure for attaching the lining to the bottom of the jacket as described in #5 for sleeves.

7. In a boxy jacket and most coats, the lining should be hemmed separately about $\frac{1}{2}$ inch shorter than the finished garment. Working from the lining side, attach your lining and garment by swing or French tacks (Fig. 48) at the seam lines along the top of the hem. This keeps the lining in place.

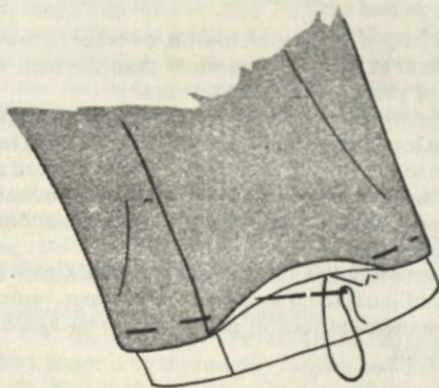


Fig. 47 Allowing ease in lining hems

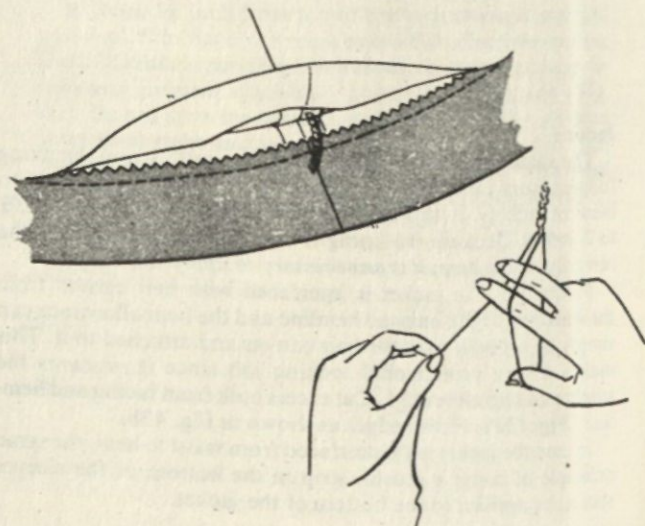


Fig. 48 Controlling lining by French tacks

SKIRTS

If you are making a slim skirt from a lightweight or a soft spongy woolen, it is highly advisable to line it with a firm fabric like taffeta in both front and back to prevent horizontal wrinkles in front and "seating out" in back (Fig. 49). This is a practice of professional dressmakers. Linings not only give the skirt longer wear, but a better appearance as well.

In firmer fabrics you may wish to half line the skirt in front and back over the hipline section, or only half line the back.

1. To half line the back of the skirt, cut the lining from your pattern 15 to 18 inches long to extend from waistline past the fullest hip section.

2. You may treat the lining and garment as one in stitching seams and darts, or treat the lining independently and attach it by hand or machine. The latter treatment will decrease bulk.

3. Either pink or overcast raw edges of the lining, depending on the fabric used.



Fig. 49 Half lining a skirt

Fasteners and Finishing

Sewing on Buttons

1. Sew buttons on the center front line with a shank suitable to the thickness of fabric. You may wish to use small flat buttons to anchor them on the wrong side of the coat (Fig. 50). The two buttons are sewed to the garment in the same operation with matching buttonhole twist or heavy duty thread.

2. To make a shank, place a pin, or match over the top of the button. Securing the thread under the button, sew over and over through the holes. Slip the pin or match from loop and twist thread around the shank, fasten and clip threads.

Finishing the Backs of Buttonholes

1. Baste or pin through garment and facing around the buttonholes.

2. To mark cutting line on facing side, first turn garment to buttonhole side and stick pins straight at the corners through the facing (Fig. 51).

3. Using the pin-pointed rectangle as a guide, cut a center slash to $\frac{3}{8}$ inch from either end of the buttonhole. Cut diagonally to the pin-pointed corners and turn edges under. With a short firm stitch, hand sew in place (Fig. 52).

Final Pressing

If you have done a good job of pressing throughout the making of your wool suit, coat or dress, you'll find little or no pressing to be done when you have finished your self-created garment.

Wear your wool fashion with pride and pleasure—it will serve you well!

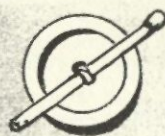


Fig. 50 Sewing on a button with a shank

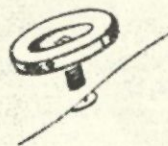


Fig. 51
Marking buttonhole
location on facing

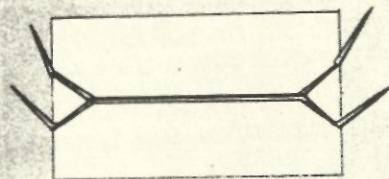
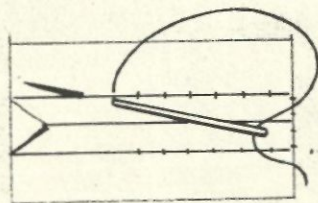


Fig. 52
Finishing backs
of buttonholes



Beauty + Function = WOOL FASHIONS



✓ **COLORS**

Enduring—subtle to bright, light to dark

✓ **TEXTURES**

Appealing and infinite in number—delightful to the hand

✓ **TAILORABILITY AND FIT**

Unsurpassed in pressing and shaping with moist heat

✓ **DRAPABILITY**

Responds gracefully to a designer's inspiration

✓ **HEALTH AND COMFORT**

- Maintains warmth for winter—fabrics of the crimped, highly elastic wool fiber give lasting insulation
- Built-in air conditioning for summer in smooth, lightweight wools of porous weave
- Moisture (vapor) absorbed and released slowly—perspiration gives you no discomfort. Paradoxically, wool fabrics repel liquid water—due to the wool fiber's skin-like covering
- Mobility to accommodate your body movements—due to fiber elasticity
- Non-static ● Non-flaming

✓ **DURABILITY**

- Resiliency—minimizes the stresses and strains of wear
- Non-pilling

✓ **EASE OF CARE**

- Wrinkle shedding—quickly refreshed by steam while you shower, or by hanging for a few hours
- Little pressing needed ● Easily cleaned

No matter how you check it, **NOTHING MEASURES UP TO WOOL!**

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